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PANEL OF EMBROIDERED GAUZE
CHINESE, CH'EN LUNG PERIOD, 1736-1796
BEQUEST OF WILLIAM CHRISTIAN PAUL

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

JULY, 1930

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THE WILLIAM CHRISTIAN PAUL BEQUEST OF CHINESE TEXTILES

Through the bequest of the late William Christian Paul, the Museum has acquired for the Department of Far Eastern Art a collection of Chinese textiles of great importance. The bequest contains 1,065 pieces, of which many are unique and supreme examples that make the Metropolitan Museum

collection of Chinese textiles the best in any museum in the world, with the exception of the Imperial Palace Museum of Peking, the extent and importance of whose collections it is impossible to estimate. The bequest comes at a timely moment in the development of this Museum's Oriental department.

The Chinese Revolution of 1911 swept away a century-old tradition of textile design and proscribed a fashion which only the founding of a new dynasty in China can save. At present the stores of court robes are rapidly being dispersed from one end of the world to the other, many of them being destroyed or cut up to serve all sorts of strange purposes, so that the preservation of almost any Chinese pre-Revolution textile is important.

The collection will be given a special showing at a date to be announced later, and at that time an article describing and illustrating some especially fine pieces will be published in the BULLETIN. The cover of this issue reproduces one superb example.

ALAN PRIEST.

THE BEQUEST OF EDWARD C. POST

Under the will of the late Edward C. Post, who died in 1915, the Museum received certain objects of art subject to the life interest of Mrs. Post. These Mrs. Post has now most generously released to the Museum. The objects accepted include paintings, drawings, miniatures, and objects in gold, silver, enamel, *vernis Martin*, ormolu, marble, and bronze. Many of them have been for some time on exhibition in the Museum as a loan from Mrs. Post. During the month of July the entire collection will be displayed in the Room of Recent Accessions.

To the Department of Paintings the Post Bequest brings four small enjoyable objects. A characteristic pen and wash drawing by Adriaen van Ostade shows a cobbler at work in a humble shed. A pair of small oval paintings represent church interiors with figures very sharply and clearly painted.¹ Old pasters on the backs state that they are by the elder Pieter Neeffs of Antwerp (born about

¹ On copper, rectangular, each 5½ by 6½ in.

1577, died between 1657 and 1661), and that they are the ones mentioned by Decamps² as belonging in 1753 to M. de Julienne. Later they were in the collection of the famous Baron Vivant Denon,³ who no doubt chose their present delightful Empire frames. In the catalogue of Denon's collection, published in 1826, a year after his death, the two little pictures are described (no. 97) as by Neeffs, "Deux précieux tableaux représentant des intérieurs d'église, l'un pendant le jour, l'autre éclairé par diverses lumières." The figures also are described in such detail that there is no mistaking the identity. The fourth object is a small enamel portrait, probably by Jean Petitot, of Marie-Thérèse of Bourbon⁴ (1666-1732, known as Mlle de Bourbon), who in 1688 married François-Louis of Bourbon, Duke of Conty.

Outstanding among the objects of European decorative art is a vigorous Italian bronze term (fig. 1) of the sixteenth century. It was acquired by Mr. Post in 1854 and is said to have been used, together with a caryatid,⁵ as part of a fireplace in a Florentine palace. An almost identical example, having the same black lacquer patina over a brown bronze, is in the Kunsthistorisches Museum, Vienna, and has been assigned by Planiscig⁶ to Annibale Fontana (born about 1540, died 1587), who was active in Rome, Palermo (?), and Milan.

Especially distinguished in its way is a gold and enamel snuffbox (fig. 2) set with diamonds and bearing on the lid a finely painted miniature portrait of Louis XVI. The portrait is signed "Sicardy" and is beyond doubt the work of Louis Sicardy (1746-1825), a well-known French eighteenth-century miniaturist, who was often favored with commissions from the Crown. Inside the lid is an engraved inscription which reads: "Presented to Col. John Laurens by Louis the 16th, A.D. 1780." Laurens was an American soldier of Revolutionary

fame. Another example of French eighteenth-century *bibelots* of the Louis XVI period is a cylindrical étui of tortoise shell and *vernis Martin*. It is charmingly deco-



FIG. 1. BRONZE TERM
ITALIAN, XVI CENTURY

rated with romping children carrying garlands of flowers. Likewise in the Louis XVI style is a clock in the form of a white marble truncated column mounted with foliate and floral motives in gilt-bronze and supporting a group symbolic of Geography. The dial is

² J. B. Decamps, *La Vie des peintres flamands, allemands, et hollandais*, 1753-64, vol. I, p. 271.

³ A sketch of his life is given by Margaret H. Daniels in the *BULLETIN*, November, 1925, vol. XX, pp. 264-268.

⁴ See C. Gavard, *Galeries historiques de Versailles*, vol. XI, no. 2450.

⁵ Acquired in 1854 for the Demidoff Collection.

⁶ cf. *Die Estensische Kunstsammlung*, no. 232.

signed "Festéau Le Jeune à Paris."⁷ Two small French candlesticks date about 1780-1790 and consist of satyr children carrying baskets of fruit on their heads and standing on gray marble bases.

Among the European porcelains some are of French, others of German provenance. Two covered jars with silver rims are of white soft-paste porcelain decorated with hawthorn branches in relief. They have on the bottom the impressed D V used at Menenecy between 1735 and 1773. A ewer and a basin have the mark used at Sèvres in

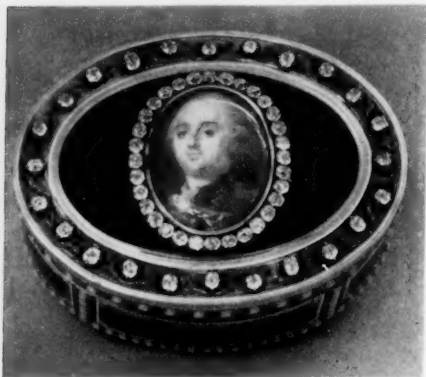


FIG. 2. SNUFFBOX, GOLD AND ENAMEL
WITH A PORTRAIT OF LOUIS XVI

1756. They are decorated with delicate sprays of flowers sprinkled over a white ground and are typical of the delightful porcelain turned out at the Royal Manufactory at this period. Of German origin are two miniature statuettes. One represents a lady in Turkish costume seated beside a covered basket. On its base are the crossed swords of the Royal Manufactory at Meissen. The other statuette has no mark. It is presumably, however, German work of the mid-eighteenth century and consists of a girl holding flowers in her apron and leaning against a fragment of balustrade. The remaining examples of porcelain are an interesting eggshell cup and saucer of the type made in China in the Ch'ien Lung period (1736-1796) for the European market. The

⁷ Several clock makers of the name of Festéau (sometimes spelt Fertau) were active at this period in France and it is impossible to say which was the maker of our clock.

decoration is of the so-called *famille rose* variety, and has an English coat of arms (Woodford impaling Aylett) surrounded by floral sprays.

The Post Bequest also contains several objects in silver. A fine pair of salts have the Paris hall-marks of 1754 and 1755 and were made by the silversmith Edme-Pierre Balzac. Their bodies are ornamented in *repoussé* with scrolls and swags of flowers and cartouches inclosing the initials C. G. The lids are designed in imitation of scallop shells. A pair of two-branch candlesticks were probably made in Genoa in 1776. Of exceptionally rare quality is a Flemish silver dish of the early eighteenth century. Its ornament is sensitively conceived in the Bérain manner. It was probably originally made to hold a pair of oil cruets⁸ and later arranged to serve as a standish.

There remains one object to be noted, a well-cut intaglio head of Christ. It is executed in aquamarine and would appear to be Italian work of the late sixteenth or early seventeenth century. It is closely related to two cameos now on loan to the Museum from Milton Weil.⁹

The Post Bequest brings to the Museum some twenty-odd objects of decided desirability.

TWO EGYPTIAN OSIRID FIGURES

Next autumn the Museum will issue another volume by Norman de Garis Davies descriptive of one of the decorated private tombs at Thebes in Egypt. The subject of this forthcoming publication, one of the results of the graphic work of our Egyptian Expedition, is the tomb of Ken-Amūn, an important royal official in the reign of Amen-hotpe II of the XVIII Dynasty. It is most timely and fortunate, therefore, that the Museum has just acquired, by the generous gift of George D. Pratt, two wooden Osirid figures of this very personage (see the illustration).¹ The figures

⁸ cf. Henri Bouilhet, *L'Orfèvrerie française aux XVIII^e et XIX^e siècles*, vol. I, p. 58.

⁹ Exhibited in Gallery K 26.

¹ (A), acc. no. 30.5.1. H. 13¹³/₁₆ in. (35 cm.). (B), acc. no. 30.5.2. H. 13³/₈ in. (34 cm.).

show Ken-Amūn swathed in the wrappings of a mummy, just as Osiris is represented—the god who was slain and came to life again in the underworld to rule as king of the dead. Ken-Amūn confidently expected that upon receiving a favorable verdict at the judgment after death he, like all the

hieroglyphic inscription in two columns. The characters were incised and filled with blue paste. No color appears to have been used except upon the head and in the inscription. The figures are made of a fine wood with regular grain and there could have been no incentive to conceal it with



A



B

OSIRID FIGURES OF KEN-AMŪN

righteous dead, would himself become identified with Osiris.

Each figure wears a heavy wig covered by a sort of kerchief having vertical stripes of blue and yellow. The face is painted yellow to represent the gold mask with which the faces of mummies were covered, the eyes and mouth being painted in natural colors. Between the locks of the wig a portion of the broad collar of colored beads is indicated. Down the front of the body is a

paint. The inscriptions begin in the right-hand column and are practically the same on both figures up to the first two or three signs at the top of the left-hand column. Thus far they read as follows: "Made by royal favor for the prince and count,² favorite of the good god" (i.e., the king). On

² These two titles are often combined and together are rendered by Davies as "Seigneur" (*The Tomb of Ken-Amūn*, p. 11, title no. 1 [in press]).

A the inscription continues: "Foster brother (?) of the Lord of the Two Lands³ (the king), overseer of the cattle of Amūn, Ken-Amūn the justified."⁴ On B we read, in the corresponding position: "Overseer of the cattle of Amūn, the chief steward Ken-Amūn."

These figures were undoubtedly not placed in the tomb at the time of the burial of Ken-Amūn. Mr. Davies in his book on the tomb (p. 9) refers to an "interment of figurines far from the tomb." He continues: "This is a group of Osiriform statuettes in wood which have a strange history, having been found by natives and others, and subsequently (in 1919) by a government inspector, buried in the sand some five miles south of the pyramids of Gizeh." Those found by the natives "came into the market, and are now in the Louvre, the museums of Copenhagen, Chicago, and elsewhere. Of the others, about seventy in number, the best are in the museum of Cairo, but some have passed through its salesroom. They vary in size and value, but many of them give evidence of beautiful workmanship, even in their present state of decay. . . . They are inscribed in hieroglyphic or hieratic script with the titles of Ken-Amūn and the statement that they were a gift of the king.

"The most probable supposition is that Ken-Amūn, who, we know, was active in the Delta, provided himself with a second place of burial there, and the site where these relics of him were found may mark the actual estate and adjacent desert where he inspected the cattle and hunted game in the intervals of business. These figurines are remarkable, not only for their location but also for the titles given to the deceased. Most of them mention one which represents a real function of Ken-Amūn; others identify him mainly by titles which are the rarest in the tomb, or even unknown there, giving, that is to say, as much weight to his unofficial and irregular activities as to his bureaucratic rank. This may be due to a change in his career, which, shortly before

his end came, may have involved him in a wider range of occupations. But it is also possible that they mark a fall from greatness and banishment to the Delta, the higher titles still given him being only memories of the past. The fact that all these funerary objects are 'given by favor of the King,' that is, were marks of royal recognition at his death or retirement, does not necessarily contradict such a supposition, since the king may have been forced by the bureaucracy to dismiss one who still enjoyed his regard. One epithet given to Ken-Amūn on these figurines, 'foster-brother to the King,' is not only not claimed by him in his tomb but is unique in form. On the supposition just made, this would be a final protestation that the malice of his foes had not deprived him of his royal master's favor, and could not deprive him of the close association with the king in the past on which it had been based."

There can be little doubt that our two figures were among those buried near Gizeh somewhere about 1425 B.C.

LUDLOW BULL.

MISCELLANEOUS CLASSICAL SCULPTURES

Within the last ten years the Museum has acquired a number of miscellaneous marbles which possess considerable archaeological value. They have now been placed on exhibition in various galleries and are here briefly discussed.

Fourth-century Greek sculpture is represented by a number of Roman copies, among which is a portrait head of a strategos¹ (fig. 1). The institution of the ten strategoi, or generals, at Athens was the result of the reforms of Kleisthenes in 501 B.C., and was destined to become the most important in the government. A number of portraits of these military statesmen have survived,² recognizable by the pushed-back Corinthian helmet. The most remarkable is that of Perikles, perhaps by Kresilas

¹ H. 18½ in. (47 cm.).

² Kekulé von Stradonitz, *Strategenköpfe, in Abhandlungen der kgl. preussischen Akademie der Wissenschaft, 1910.*

³ On this rare title, see Davies, *op. cit.*, p. 15, no. 52, and note 2.

⁴ This epithet is added in anticipation of a favorable judgment before Osiris.

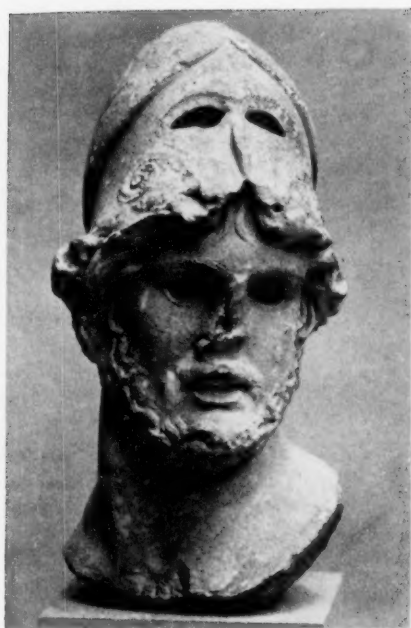


FIG. 1. PORTRAIT OF A STRATEGOS
IV CENTURY TYPE

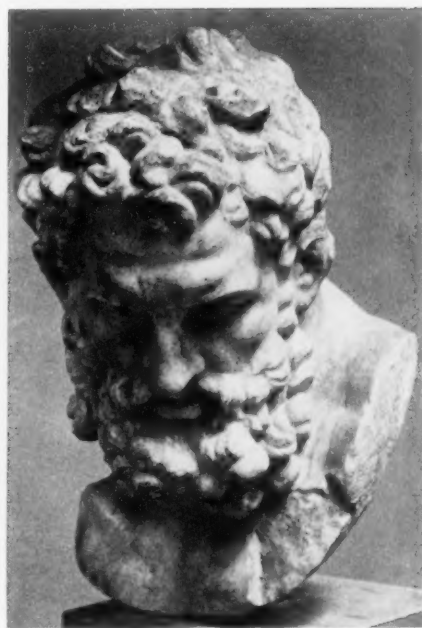


FIG. 2. HEAD OF HERAKLES
LATE IV CENTURY TYPE



FIG. 3. HEAD OF A YOUTH
IV CENTURY TYPE

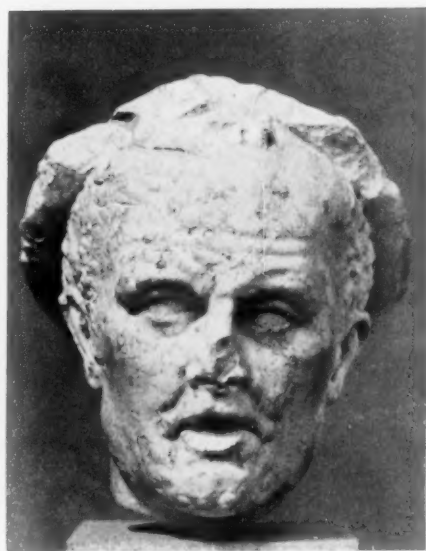


FIG. 4. HEAD OF AN OLD MAN
LATE HELLENISTIC TYPE

(Cast 204 in Gallery B 38). Attempts to identify the portraits of strategoi without the aid of inscriptions have not been satisfactory, for strategoi were very numerous. Our portrait is that of a man in his forties. We must look for him among the military leaders in one of the many campaigns which



FIG. 5. STATUETTE OF A LITTLE GIRL
III CENTURY TYPE

wasted the Greek world in the second half of the fourth century B.C. That he was a popular hero, famous even in Imperial times, is shown by the fact that two Roman replicas of his portrait have survived; for there is another copy besides our own, found in Rome and now in the Museo Nazionale delle Terme.³ Our piece varies from the Terme head in having reliefs on the helmet—griffins' heads on the crown and rams' heads on the cheek-pieces—and in the treatment of the eyes, which were in-

³ Notizie degli scavi, 1925, pp. 401 ff., fig. 15.

laid in another material (they are now missing). The neck is finished off at the bottom for insertion in a statue, bust, or herm. The projecting points, i.e., the nose and the points of the cheek-pieces, now gone, were made separately and attached with iron dowels. There is a hole at the top of the helmet for the insertion of a crest.

A head of a youth⁴ (fig. 3), in the style of Skopas, may be from a group of Niobids. The pose suggests violent action, the body evidently inclined to the right, the head sharply turned to the left. It is not unlike one of the fleeing Niobids in Florence.⁵

A bust of Herakles⁶ (fig. 2), cut away at the bottom in modern times, suggests by the position of the head and the bulging neck muscles at the back that the hero is in combat with the Nemean lion. The type had a wide currency in ancient times, persisting in representations on the Roman sarcophagi. It has been referred to a probably Lysippic original, from its resemblance to the Herakles Epitrapezios.⁷

A fragment of a late fifth- or early fourth-century grave stele⁸ has the quiet charm which belongs to Greek funerary sculpture. The dead woman is seated in a chair, receiving a plate (?) from her servant girl. The inscription $\text{Καλλος} (\nu) \text{ Α. . .}$ is preserved and is probably her father's name, Kallos, in the genitive (the ν stands for $\nu\alpha$). A statuette of a little girl⁹ (fig. 5) may also be a grave monument, though perhaps it was made for votive use. The head is missing. She wears a chiton with a *kolpos*, that is, bloused over a belt, and over that another chiton, like a pinafore, to keep it clean. She has gathered this up to form a bag in which she holds her pet. Its face is unfortunately damaged, but judging by its paws and ears it is a puppy. Another paw, preserved on the draperies near the ground, shows where a second puppy reached enviously up. A number of similar figures have

⁴ H. (as preserved) $9\frac{1}{2}$ in. (24 cm.).

⁵ Amelung, *Führer durch die Antiken in Florenz*, no. 177.

⁶ H. $13\frac{1}{4}$ in. (33.5 cm.).

⁷ Waldhauer, *Die antiken Skulpturen der Ermitage*, pp. 34 ff., no. 16.

⁸ H. $8\frac{1}{2}$ in. (20.5 cm.).

⁹ H. $25\frac{3}{8}$ in. (64.4 cm.).

survived,¹⁰ and are among the most touching things which have come down from antiquity. Our statuette is a third-century type, probably a Roman copy.

Realistic studies of old age engaged the attention of late Hellenistic artists, an example being the statue of a market woman, number 60 in the Sculpture Hall. The head of an old peasant or fisherman¹¹ wearing a brimmed felt hat (fig. 4) belongs to the

has an iron dowel for attachment to a statue. A portrait head of a young woman, broken from a bust or statue, is dated to Trajan's reign by the arrangement of the hair. A curious technique is shown in the portrait of Hadrianic style,¹² of a man in a general's cloak (fig. 6). The entire bust is hollowed out to the thickness of half an inch or less, apparently to decrease the weight. A Roman anta capital of the composite



FIG. 6. PORTRAIT OF A MAN
HADRIANIC PERIOD

same style. It is of a known type, a Roman copy of the same Greek original as the head in Dresden.¹²

A portrait head of a man wearing a wreath is of the early Imperial period. It

¹⁰ Hadaczek, *Oesterreichische Jahreshefte*, 1901, vol. IV, pp. 209 ff. Collignon, *Les Statues funéraires*, pp. 192 ff.

¹¹ H. 8 in. (20.5 cm.).

¹² No. 178; Brunn-Bruckmann, *Denkmäler*, no. 395 A.

order—a style which later became popular in the Renaissance—completes the list.

The sculptures have been placed as follows: the strategos head in the Sculpture Hall toward the south end; the anta capital with the other architectural material in D9; the Hadrianic bust in the Room of Technical Exhibits; the rest in K 1.

CHRISTINE ALEXANDER.

¹³ H. (as preserved) 11½ in. (29.5 cm.).

ACCESSIONS AND NOTES

THE CAFETERIA. On and after July 6 the Museum Cafeteria will be closed on Sundays.

A GIFT OF MONEY. At the meeting of the Executive Committee of the Trustees, held on June 9, 1930, a contribution of \$50 was gratefully accepted from Miss Adelaide Koenig.

A STAFF PROMOTION. On July 1, 1930, Henry A. Carey, Assistant in the Department of Egyptian Art, was made Assistant Curator. Mr. Carey received the degree of Doctor of Philosophy from Columbia University in the fall of 1929.

ERRATUM. In the May Bulletin, page 139, note 3 of the article on An Embroidered Hanging of the Elizabethan Period, the co-authors of Needlework through the Ages should read: Mary Symonds (Antrobus) and Louisa Preece.

MEMBERSHIP. At a meeting of the Board of Trustees, held June 9, 1930, the following persons were elected to the Corporation: **FELLOW IN PERPETUITY**, James Crosby Brown, Jr.; **FELLOW FOR LIFE**, Howard Phipps. The following persons, having qualified for membership through their contributions, which, with all fees so received, are applied to the cost of Museum administration, were elected: **FELLOWSHIP MEMBER**, F. L. Carlisle; **SUSTAINING MEMBERS**, R. J. Davidson, Jr., Mrs. D. Roger Englar, Mrs. Ralph B. Feagin, Miss Louise Leeds, Mrs. Harvey Shaffer, Mrs. Walter C. Witherbee. **ANNUAL MEMBERS** were elected to the number of 69.

AN EXHIBITION OF PUBLICATIONS AND

LENDING MATERIAL. In the interests of students of the summer schools, an exhibition of Museum publications and objects from the lending collections will be on view in Classroom C during July and August, when an effort will be made to show material of assistance to teachers, which can be borrowed from the Museum or purchased at a moderate cost. A member of the staff will be present frequently during the exhibition to answer questions and make suggestions regarding additional material to be found at the Information Desk.

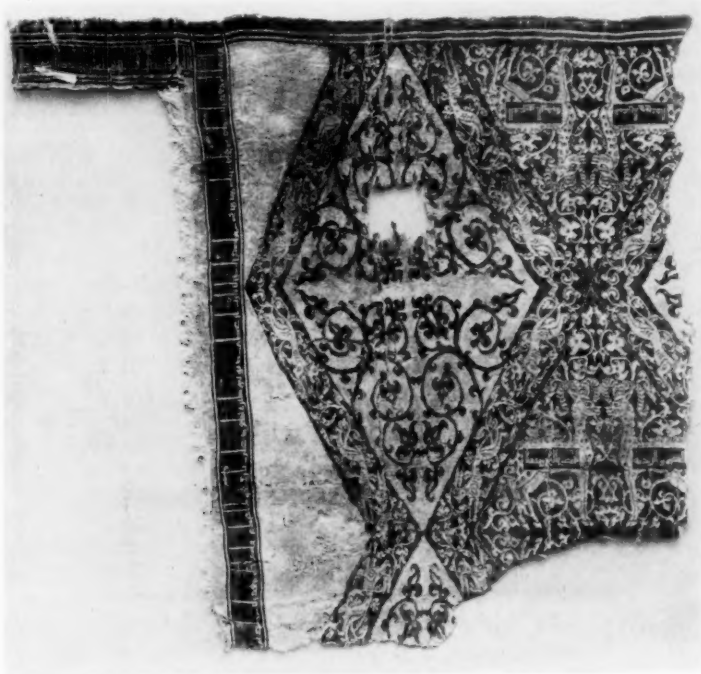
REPRODUCTION OF A CRETAN PITHOS. A plaster reproduction of a Cretan pithos of the third Middle Minoan period has been placed on exhibition in the Annex of the First Classical Room. It belongs to a class of gigantic pots which stood ranged in long rows in the magazines of the palace at Knossos, serving as containers for the oil which at one time formed the chief wealth of the Cretan kings. This particular jar stands 46½ inches (118 cm.) high, is 21 inches across the mouth, and has walls over an inch thick. Two sets of loop handles held in place the rope cradle used for hoisting it into place; the ribbon-like decoration is a reminiscence of this rope. The original, which was presented to the National Museum in Athens by King Constantine in 1887, was discovered a decade before that by a Cretan merchant (prophetically named Minos Kalokairinos), long before scientific excavation had brought the Minoan civilization back to the light of day. The pithos was, therefore, among the scattered early finds which directed the eyes of archaeologists to the island. Our reproduction was made and colored by E. Gilliéron of Athens.

C. A.

TWO NEW PERSIAN TEXTILES. The collection of Near Eastern textiles has recently been enriched by the acquisition of two interesting Persian fabrics. One of them is an important and rare silk weave found in a Seljuk tomb, of about the twelfth century, at Rhages. The pattern, in tan and brown, consists of arabesques and pairs of affronted rams within lozenges and triangles. The

naturalistically drawn, which bear palmettes, carnations, and irises in tan, green, orange-red, black, and silver on a golden ground. Between the trees appear flying butterflies and cloud motives. M. S. D.

EGYPTIAN ANTIQUITIES ON LOAN. The Museum has received as a loan from W. Gedney Beatty for the Egyptian Depart-



SILK WEAVE, PERSIAN, XII CENTURY

bands forming the diaper are decorated with running animals placed against a background of scrollwork. The drawing of the animals and the arabesques is of high quality and entirely in the style of the Seljuk art of Persia, which flourished in the eleventh and twelfth centuries. There are only a very few Seljuk textiles known, and of these our new piece, illustrated on this page, is one of the finest and most complete.

The other Persian textile recently acquired is a very fine velvet brocade of the first half of the seventeenth century, woven probably at Ispahan or Kashan. The attractive design shows a repeat pattern of trees,

ment three objects of unusual interest: a faience *menyet* and a silver statuette, exhibited in the Thirteenth Egyptian Room, and a sculptor's model, exhibited in the room devoted to Egyptian daily life.

The faience *menyet*, or counterpoise for a necklace, bears the names of the XXV Dynasty king, Taharka, and has pictured on it in relief a young king being nourished by the goddess Sakhmet.

In the silver statuette of about the same period a composite god is represented. Facing forwards is Amūn in his ram-headed form, wearing the feathered crown. From the back of his head projects the face of the

wicked slayer of Horus, Sēth, who is rarely depicted in the round.

The sculptor's model, which is of slightly later date, belonging to the Ptolemaic period, illustrates clearly the methods followed by the sculptors whose shop equipment included such models. This one represents a recumbent lion and shows several intermediate states in the production of such a figure. On one side, only a little has been carved, and traces of the original ink sketch are preserved on the squares which were scratched in as guides for the sculptor. The opposite side is almost completely carved, except that, above and below, strips of the original surface of the stone block have not been cut away. On them the scratches still show the vertical divisions which were left to enable the artist to put in accurately the last details. The head of the lion is ready for the final smoothing. One forepaw is practically in the finished state, but the other has received only the first rough blocking out.

A. L.

PUBLICATION NOTES. For the Catalogue of the Loan Exhibition of Persian Rugs of the So-called Polish Type,¹ Dr. M. S. Dimand has written an introductory section outlining the history of these rugs and describing their technical characteristics and principal ornamental motives. The catalogue, now on sale at the Information Desk, contains also a bibliography and a description of each of the twenty-seven rugs shown in the exhibition as well as eight full-page plates and a frontispiece.

To the twelve charts of arms and armor,² published by the Museum, there has recently been added a thirteenth in which the development of the dagger is traced from the thirteenth to the eighteenth century. Shields, helmets, European armor, guns, gauntlets, spurs, polearms, and swords are among the subjects illustrated in the earlier charts which were reprinted from the BULLETIN.

¹ Loan Exhibition of Persian Rugs of the So-called Polish Type. New York, June 10–September 21, 1930. Octavo. xxii, 14 pp., viii pl., frontispiece, and 1 ill. in the text. Price: paper, 25 cents; boards, \$1.00.

² Price 30 cents per set.

A reproduction in silver plate of an Arretine bowl³ has been added to the casts of objects from the collections which are sold at the Information Desk. Seventeen of these bowls have already been cast in plaster from reproductions of original molds owned by the Museum. The reproduction in silver has the advantage of being suitable for actual use and of showing well the delicate figures of youths and maidens in low relief with which the bowl is decorated.

TWO CLASSROOM EXHIBITIONS. An Exhibition of the Work of Students in the Saturday Class for Gifted Children, which has for several years been conducted by the School Art League, was arranged in Classroom K by the instructor, Dr. Henry E. Fritz of the Stuyvesant High School, and was on view from June 2 through June 14. Examples of work in painting, pottery, textiles, and sculpture were included in the exhibition, which opened with a reception on June 3.

Work inspired by Museum study is shown in an exhibition which opened in Classroom K on June 21 and will continue through September 21, thus giving an opportunity for visiting teachers and students in the summer schools to see some of the work done in public high-school classes and also in the class for talented children which has been conducted in the Museum on Saturday mornings during the winter by Ethelwyn Bradish and Marion E. Miller, Museum Instructors. Those who examine the exhibition will see that, while there has been a definite avoidance of the copying of specific objects in the Museum, a study of the collections has given the pupils a well-considered basis for their handling of the problems of color and form. The Camera Club of Stuyvesant High School is represented by a group of photographs, many of them taken in the Museum or at The Cloisters. Two prizes and an honorable mention have been awarded for the work best in composition and technique.

SHOWING OF CINEMA FILMS. The films produced by the Museum are shown in Classroom K at two o'clock every Thurs-

³ Price \$10.00.

day; the *Chronicles of America Photoplays*, issued by the Yale University Press and lent to the Museum, are shown in the Lecture Hall at two o'clock on the first and third Tuesdays of each month. It is interesting to learn that from the first showing in September, 1929, to the last Thursday in May, 1930, 1,544 persons saw the Museum's films and that during the same period 577 persons saw the Yale films.

From September through May, the Museum's films were sent out 277 times.

Two new films, produced by The University Film Foundation under the supervision of Henry P. Rossiter, Curator of Prints at the Museum of Fine Arts, Boston, have recently been added to the Museum's repertory. The *Etcher's Art* first summarizes the history of this craft from the earliest masters to the present, and then shows a demonstration by Frank W. Benson of the processes used in creating one of his prints. Thus the technique of an artist in making an etched plate is clearly illustrated.

The second film, *Drypoint—A Demonstration*, was made in the workshop of Frederick G. Hall, the drypoint etcher. In the film, Mr. Hall first prepares a demonstration plate and print, then, with the drypoint needle, the diamond point, the roulette, and the graver, prepares a copper plate, from which the drypoint is printed.

THE AMERICAN ASSOCIATION OF MUSEUMS. The twenty-fifth annual meeting of The American Association of Museums, held in Buffalo from June 4 to 6, was unusually satisfying in its daily program. The mornings were devoted to subjects of interest to those connected with all three types of museums, those of science, history, and art; the three afternoons were given over to topics especially pertinent to the class of museum in which the session was held, the Buffalo Museum of Science, the Albright Art Gallery, and the Buffalo Historical Society in turn, and to inspection of these institutions; the tea hours were spent in delightful places through the hospitality of the museums of the city, affording ample opportunity for social intercourse; the evenings were assigned to group sessions, in which somewhat technical papers were read

and intimate problems of small groups of museum workers were discussed without limitation of time. The groups numbered six, as follows: Technical Section, Science Research Group, Art Museum Group, Educational Group, Art Superintendents' Group, and Museum Librarians' Section. Two of these groups had previously been organized as permanent sections of the Association; before the end of the convention, two more groups petitioned the Council for such organization, becoming the Science Research Section and the Superintendents' Section.

In the papers and discussions of this convention, which marked the end of a quarter-century of organized effort on the part of the museum workers of America, there were evident throughout a new consciousness of participation in a national movement with common aims and problems, instead of an absorption in the purely local point of view, and an interest in the trends in museum history. On the subject *Whither Museums?* Paul M. Rea made two assertions worth thinking over: "The greatest weakness in the museum movement is a failure to understand and to define our objectives"; and "The Museum movement will grow as it recognizes and expresses the tempo of the times and the genius of the American people."

Among the subjects discussed were *Psychological Problems of the Museum of Science*, a paper equally applicable to the museum of art; *Museum Lighting*, from the point of view of the architect, the illuminating engineer, and the teacher of electrical engineering; *How to Interest the Public in Local Art*, a leaf from the experience of the Cleveland Museum of Art; *Training for Museum Work*, as carried on in Newark, Rochester, Buffalo, the University of Iowa, and Harvard University; *New Art Museum Buildings*, at Toledo, Cincinnati, Dayton, Ohio, and Yale University; and *Adult Education*, from several angles. The expression of one speaker, "art as an essential part of the vivid business of life," might be broadened into "museums as an essential part of the vivid business of life" and regarded as the keynote of the convention.

LIST OF ACCESSIONS AND LOANS

MAY 6 TO JUNE 5, 1930

BOOKS—THE LIBRARY

Bequest of Louise W. Havemeyer. Gifts of Messrs. Boodle, Hatfield & Co., The Chaucer Press, Egypt Exploration Society, Professor Fujita, Rikichiro Fukui, Henry E. Huntington Library and Art Gallery, Dr. Alfred Gold, Jacques Goudstikker, A. Heins, Dr. W. L. Hildburgh, Arthur H. Lee & Sons, Inc., Arthur S. Vernay, Inc., Miss Cornelia B. Williamson.

CERAMICS

Cup and saucer, eggshell white porcelain, Chinese, XVIII cent.; ewer and basin, porcelain, Sèvres, 1756; jars (2), soft-paste porcelain, Menecy, 1735-1773.—French; figures (2), porcelain, German, XVIII cent.†

Bequest of Edward C. Post.

Posset pot with cover, Delft ware pottery, decorated by Baddy, Brislington, abt. 1710; dish, Delft ware pottery, decorated by Michael Edkins, Bristol, abt. 1750; bottle and puzzle jug, Delft ware pottery, Liverpool, abt. 1750.—English. †

Gift of Frank Stoner.

Dishes (2) and plates (8), Delft ware pottery, English (Bristol and Liverpool), 1730-1750.†

Purchase.

CLOCKS, WATCHES, ETC.

Clock, marble and gilt-bronze, period of Louis XVI, French, XVIII cent.†

Bequest of Edward C. Post.

COSTUMES, ETC.

Collection (1,065 pieces) of costumes, suit of ceremonial armor, sleeve bands, collars, medallions, eyeglass cases, fan holders, cardcases, bags, mandarin squares, watchcases, etc., Chinese, XVII-XIX cent.*

Bequest of William Christian Paul.

Shawl, bobbin lace, French (Chantilly), XIX cent.†

Gift of Mrs. John W. Mott, through Mrs. A. L. Bloodgood.

DRAWINGS

The Cobbler, by A. Van Ostade, Dutch, 1610-1683.†

Bequest of Edward C. Post.

* Not yet placed on exhibition.

GEMS

Intaglio, aquamarine, head of Christ, Italian, XVI-XVII cent.†

Bequest of Edward C. Post.

GLASS (STAINED)

Collection (277) of fragments of stained glass (part of the collection made by Bashford Dean), European, XII-XVII cent.*

Gift of George D. Pratt.

JEWELRY, ETC.

Snuffbox, gold and enamel, with portrait of Louis XVI, by Sicardy; étui, *vernis Martin* on tortoise shell.—French, third quarter of XVIII cent.†

Bequest of Edward C. Post.

METALWORK

Silver standish, Flemish, early XVIII cent.; pair of marble and gilt-bronze candlesticks, period of Louis XVI; pair of silver salts, maker, Edme-Pierre Balzac, 1754-1755.—French; pair of silver candelabra, Italian (Genoese), 1776.†

Bequest of Edward C. Post.

MINIATURES AND MANUSCRIPTS

Portrait of Mlle de Bourbon (1666-1732), by Jean Petitot (?), enamel, French, XVII cent.†

Bequest of Edward C. Post.

MISCELLANEOUS

Letter (dated January 27, 1876) to A. T. Stewart from Jean-Louis-Ernest Meissonnier regarding his painting, Friedland, 1807; telegram from Mr. Stewart (dated September 11, 1875) to Meissonnier regarding purchase of the picture (for Museum memorabilia).

Gift of Mrs. John Hubbard.

PAINTINGS

Interiors (2) of Antwerp Cathedral, both by Pieter Neefs the Elder, Flemish, about 1577-1657-1661.†

Bequest of Edward C. Post.

Buddha: Tradition of Wu Tao Tzu; Jizo on a Cloud; Eleven-headed Kuan Yin.—Japanese, Ashikaga period (1334-1573); K'o ssu panel mounted as a kakemono, Chinese, attributed to Ming dyn. (1368-1644).*

Gift of Mrs. J. Watson Webb.

† Recent Accessions Room (Floor I, Room 8).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

PHOTOGRAPHS—THE LIBRARY

Gifts of Mrs. Evelyn Longman Batchelder, J. O. Eaton, McKim, Mead & White, Musées d'Antiquités (Constantinople), Dr. L. Scherman, Toledo Scale Company, Van Dieman & Company.

PRINTS, ENGRAVINGS, ETC.

Prints (13), Japanese, XVIII-XIX cent.*
Gift of Mrs. J. Watson Webb.

PRINTS AND ILLUSTRATED BOOKS—DEPARTMENT OF PRINTS

Gifts of William E. Baillie (27 prints, 1 book), Ralph Pulitzer (24 prints).
Book.

Purchase.

SCULPTURE

Bronze term, Italian, XVI cent.†
Bequest of Edward C. Post.
Hand of Bodhisattva, stone, Chinese, T'ang dyn. (618-906).*

Gift of C. T. Loo.

Stone tomb slab of a monk, XIV cent.; stone statue of a monk, Burgundian, XV cent.; stone corbels with grotesques (3): man, dragon, and dog, XV cent.—French (The Cloisters).

Gift of John D. Rockefeller, Jr.

ARMS AND ARMOR

Flintlock all-metal fowling piece, Italian, abt.

1695; wheellock musket, French type, abt. 1610; pair of wheellock pistols, abt. 1675; flintlock boar-hunting gun, abt. 1815.—French (Stairway from Wing H, Room 9, to Basement).
Lent by William G. Renwick.

TEXTILES

Rug, Persian (so-called Polish), first half of XVII cent. (Floor II, Room 6).

Lent by Mrs. William H. Moore.

Rugs (4), Persian (so-called Polish), first half of XVII cent. (Floor II, Room 6).

Lent by the Textile Museum of the District of Columbia.

Rugs (14), Persian (so-called Polish), first half of XVII cent. (Floor II, Room 6).

Lent by John D. Rockefeller, Jr.

Rugs (3), Persian (so-called Polish), first half of XVII cent. (Floor II, Room 6).

Lent by Mrs. Rainey Rogers.

WOODWORK AND FURNITURE

Side chairs (3), mahogany, American, third quarter of XVIII cent. (American Wing).

Lent by Henry F. du Pont.

Side chairs (2), mahogany, American, third quarter of XVIII cent. (American Wing).

Lent by Mr. and Mrs. Andrew V. Stout.

* Not yet placed on exhibition.

† Recent Accessions Room (Floor I, Room 8).

CALENDAR OF CURRENT EXHIBITIONS

JULY AND AUGUST, 1930

LOAN EXHIBITION

Loan Exhibition of Persian Rugs of the So-called Polish Type	Gallery D 6	June 10 through September 21
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SPECIAL EXHIBITION

Temporary Exhibition of The H. O. Havemeyer Collection	Galleries 20-25	March 11 through November 2
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TEMPORARY DEPARTMENTAL EXHIBITIONS

Loan Exhibition of Japanese Sword Furniture	Gallery H 101	June 8 through December 14
Coptic and Egypto-Arabic Textiles	Gallery H 15	May 11 through October 31
Loan Exhibition of Firearms of the XV to the XIX Century	Stairway from Gallery H 9 to Gallery H 112	May 11 through October 31
Loan Exhibition of Japanese Peasant Art	Gallery D 1	April 21 until further notice
European and American Samplers of the XVII through the XIX Century	Gallery H 19	April 13 through September 30
Etchings by the Tiepolo Family	Gallery K 40	April 13 until further notice
Prints by Winslow Homer	Gallery K 39	January 6 until further notice
Prints—Selected Masterpieces	Gallery K 41	March 11, 1929, until further notice

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

LOCATION

MAIN BUILDING. Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue cars one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 70th and 86th Streets.

BRANCH BUILDING. The Cloisters. 698 Fort Washington Avenue. Reached by the West Side subway or Fifth Avenue buses to St. Nicholas Avenue and 181st Street; thence west to Fort Washington Avenue and north ten blocks.

OFFICERS AND TRUSTEES

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ELIHU ROOT	First Vice-President
HENRY WALTERS	Second Vice-President
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(FRANCIS C. JONES

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Assistant Director	JOSEPH BRECK
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Curator of Paintings	BRYSON BURROUGHS
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Curator Emeritus of Egyptian Art	ALBERT M. LYTHGOE
Curator of Egyptian Art and Director of the Egyptian Expedition	HERBERT E. WINLOCK
Associate Curators	AMBROSE LANSING
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Associate Curators	JOSEPH BRECK
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Curator of Far Eastern Art	PRESTON REMINGTON
Keeper of the Altman Collection	MAURICE S. DIMAND
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MEMBERSHIP

BENEFACTORS, who contribute or devise . . .	\$50,000
FELLOWS IN PERPETUITY, who contribute . . .	5,000
FELLOWS FOR LIFE, who contribute . . .	1,000
CONTRIBUTING MEMBERS, who pay annually . . .	250
FELLOWSHIP MEMBERS, who pay annually . . .	100
SUSTAINING MEMBERS, who pay annually . . .	25
ANNUAL MEMBERS, who pay annually . . .	10

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

HOURS OF OPENING

MAIN BUILDING and THE CLOISTERS:

Saturdays	10 a.m. to 6 p.m.
Sundays	1 p.m. to 6 p.m.
Other days	10 a.m. to 5 p.m.
Holidays except Thanksgiving & Christmas	10 a.m. to 6 p.m.
Thanksgiving	10 a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.

American Wing & The Cloisters close at dusk in winter.

CAFETERIA:

Saturdays	12 m. to 5.15 p.m.
Sundays	Closed
Other days	12 m. to 4.45 p.m.
Holidays except Thanksgiving & Christmas	12 m. to 5.15 p.m.
Thanksgiving	12 m. to 4.45 p.m.
Christmas	Closed

LIBRARY: Gallery hours, except Sundays during the summer and legal holidays.

MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and legal holidays.

PRINT ROOM: Gallery hours, except Saturday afternoons, Sundays, and legal holidays.

INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for groups of from one to four persons, and 25 cents a person for groups of five or more. Instructors also available for talks in the public schools.

PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

INFORMATION DESK

At the 82d Street entrance to the main building. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

PUBLICATIONS

The Museum publishes and sells handbooks, colorprints, photographs, and postcards, describing and illustrating objects in its collections. Sold at the Information Desk and through European agents. See special leaflets.

CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

TELEPHONES

The Museum number is Rhinelander 7600; The Cloisters Branch of the Museum, Washington Heights 2735.